

\*THE 1954 MILTON SOCIETY DINNER HONORED DOUGLAS BUSH\* and, in absentia, C.S. LEWIS. Walter MacKellar of New York University was in the chair. A.S.P. Woodhouse of the University of Toronto introduced Dr. Bush.

In introducing Professor Bush, Mr. Woodhouse complained of having been this year omitted from the brochure to which he had always contributed, the editor evidently feeling that you could have enough even of a good thing. But amends were made by an invitation to this effect, if not precisely in these words:

'Tis true, you have been ignominiously excluded from the fryingpan, but there's a nice cosy niche in the fire: you shall introduce the guest of honor.

Recovering from his surprise and elation, he had pondered a few unprepared woodnotes wild, and had got as far as setting down a more or less coherent paragraph or two which nothing could now stop him from reading:

"Mr. Chairman, etc.:

The benevolent-looking old gentleman, seated beside me, with the graying locks & the ear-trumpet less benevolent than he looks. He is, in fact, the notorious Douglas Bush who spreads terror through this fair land. (And, I may add parenthetically, if you think to placate him by a dinner, you much mistake your man.) Who shall escape him, yea, who?

Is he not known as the 'purge of pedantry' ever since he proposed that ten-year moratorium on learned articles? Then, having set the Old Scholars cringing, did he not turn upon the New Critics and scatter them before him? Some he has held to ransom: to all he has given tit for tate. Not an issue would he let them burke. In a word, he brooks no nonsense. And now we hear that he has thrown down the gauntlet to the Dragon of Error or to Falstaff's ragged regiment (for accounts differ), and has, in plain terms, offered to meet single-handed the serried ranks of our Educators--pseudo-scientists & social scientists (forgive me if I sound tautological), psychologists & psychopaths, janitors & deans..."

Here, fortunately, the MS. breaks off (save for a hurried note, evidently an afterthought: 'Memo.-- For ear-trumpet read war trumpet'). I repeat, 'fortunately': because it leaves just time to say what I want about Douglas Bush.

We are here to honor him especially for his work on Milton. That is: for his luminous treatment of Milton & classic myth against the rich background of the Renaissance tradition in poetry; for the fine Milton chapter in his Alexander lectures on English Humanism; for the best exposition & defence of Milton we have had in terms of our own age, in Paradise Lost in our Time; for The Portable Milton, with its admirable introduction & its new rendering of some of the Latin verse; & last, and most of all, for the great volume on the age of Milton in the Oxford History, with its chapter on the poet himself which (as one perceptive reviewer remarked) contains more true & wise observations than many a book devoted to its subject.

We honor him, also, because he combines, as few can do, vast erudition, sane judgment, and rare gifts of style and wit. Here, at least, is one professor of English who can write, and one man of learning who couldn't be more entertaining if he hadn't a fact in his card-index. Who but Douglas Bush would have derided the conventional view of the age of Tennyson as 'a gently undulating country through which Alf, the sacred river, ran,' or that tenth muse, the Victorian young lady, as 'the perfectly natural dau-

\*ghter of Thomas Bowdler & Queen Victoria'?

But this is a solemn occasion, & we must not let our guest lure us into levity. And, seriously, there is one more point to make in casting up the debt which Miltonic, & English studies in general, owe to him. It is his beneficent & ever-increasing influence upon his students, those scholars in training & Miltonists in the making. And to this I would add the example which he gives to us all, students & colleagues alike. For as Roger Ascham said (in words that Smart has applied to MacNeille Dixon):

Surely I perceive that sentence of Plato to be true, which saith that there is nothing better in a commonwealth than that there should always be one or other excellent man whose life and virtue should pluck forward the will, diligence, labor and hope of all others, that following his footsteps they might come to the same end whereunto labor, learning and virtue had conveyed him before.

And if we may apply these words to Douglas Bush, as I think we may, we can do no better than let Roger Ascham also phrase our wishes for him and his work: that he may have 'life, with health, free leisure and liberty, with good liking and a merry heart.'

Ladies and Gentlemen: Professor Bush.

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Professor Bush replied as follows:

"I am quite overwhelmed. It is difficult, indeed impossible, to express my appreciation of such an honor as this. I am deeply grateful to the officers of the Society; to my old friend Arthur Woodhouse, who, without loss of his native wit, has overflowed with Yuletide benevolence and charity; (And, I may add, to the other speakers, whose remarks came after mine-- D.B./ and to all of those present, many of whom, I suppose, have already suffered from the not very sweet compulsion to look through my too numerous writings on Milton. In being treated so handsomely one has an experience shared only by former guests of honor and by Tom Sawyer. All that one can say is 'Now more than ever seems it rich to die.'

"But one must of course take this occasion less as a personal thing than as a kind of individual & collective pledge of our devotion to Milton. The choice of an honorable scapegoat has now moved down from actual or prospective emeriti to those who are still in harness, that is, from heaven down to hell; or perhaps, out of respect for our profession, one should say the choice has moved from seraphim down to cherubim, thence, dominations & the rest. And this brings in so many names that order must obviously be alphabetical--Abdiel, Adramalech, Ariel, Azazel, Beelzebub, Belial, Bush.

"Since there is no fear lest dinner cool, and since the General Meeting of the MLA has still to warm up, I am supposed to say something brief about Milton. Miltonic students being naturally given to spacious contemplations, I might try in a paragraph or two to sum where we have come from & where we have arrived in the scholarly & critical study of Milton's poetry. If I say anything that has not long been familiar to everyone, it has got in through an oversight."

Mr. Bush then gave a brief summary of the course of criticism. In the 19C, critics in the romantic tradition either applauded the author of PL as the great rebel or turned away from supposed Fundamentalism to listen only to the organ voice. Both attitudes sprang from a hazy or distorted notion of what Milton's beliefs & ideas actually were. Clear definition & synthesis

\*was the first task of modern scholarship, and the\* important pioneer work of Greenlaw & Mr. Hanford has been carried on by a multitude of scholars, some of the most distinguished, as the speaker said, being around the dinner table. We can say that we have a better understanding of Milton's beliefs & ideas-- & feelings--than has ever been achieved before; & this result has been assisted by the modern religious revival among the intellectuals, which has helped to make modern readers more receptive to Milton's vision of the war between good & evil, his great "myth" of the human situation. The anti-Miltonic campaign of some years ago, so wrong-headed in its failure to understand either Milton's ideas or his art, has been left to Dr. Leavis & his faithful echoes. While the analysis of Milton's art has not, relatively progressed so far as the analysis of his ideas, it has been increasingly recognized that he is not only a much greater poet than Donne (that was never in question) but that the depths and complexities of his thought, feeling & artistry are much less readily penetrated & exhausted than those of Donne. It is a good omen that his art has begun to be explored by the "new critics," who touch nothing that is not subtle.

Mr. Bush concluded thus:

"We have, then, ample reason for scholarly satisfaction, if not complacency. Thinking of thousands of undergraduate & graduate students, & of the many Miltonic scholars, we may be tempted to say that Milton is a force in modern culture, in however limited a degree. But we cannot say that if we look outside at the world of letters, where Milton is no more than the shadow of a name; the fashionable idols--Stendhal & Dostoevsky, Baudelaire & Gide & the rest--represent approaches to good & evil very different from Milton's. If Milton is to become anything like as significant in modern culture as Dante has been, the movement will have to be led by the critics; & how they are to be converted into champions of Milton I do not know, although, forty years back, one might not have predicted the rise of Dante to active relevance. Possibly intellectuals will tire of a diet of evil divorced from a positive & heroic vision of good. At any rate, while scholar-critics will have to go on correcting the agile intuitions of those who are not scholars, we might try--if an offender in this regard may purge his soul--to live in closer amity with the critics, who, if often wrong in some ways, may be right in others, & who are the interpreters & moulders of our culture. And, while we scholars cannot now claim the intuitive reason of the critical angels, perhaps we may at last, improved by tract of time, turn all to spirit, and winged ascend ethereal, as they."

Following Mr. Bush, tributes to him and to C. S. Lewis were paid by many of the scholars present.

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BOOKS BY JOHN NASH DOUGLAS BUSH, B.A. Toronto; M.A. Toronto; Ph.D. Harvard; Litt.D. Tufts:

Mythology & the Renaissance Tradition in English Poetry 1932; Mythology & the Romantic Tradition in English Poetry, 1937; The Renaissance & English Humanism 1939; Paradise Lost in Our Time 1945; English Literature in the Early Seventeenth Century 1945; Science & English Poetry 1950; Classical Influence in Renaissance Literature 1952; English Poetry: The Main Currents from Chaucer to the Present 1952.

The probability that JOHN FLORIO translated the Decameron is shown by H.G. Wright in his ed. of The 1st English Translation of the "Decameron" 1620 (Harvard U.P. 1953, 283p. This prunish version was used by several 17C writers & by Keats for his Isabella.

\* "MILTON IN CURRENT CRITICISM," abstract of MLA \* paper by JAMES HOLLY HANFORD:--Established in the 18C, there persisted into the 20C an image of Milton as a complex, interesting figure out of the English past, who spoke powerfully to each succeeding age, remaining a touchstone of greatness & one of the heroes of the human race. There were reservations, but Milton's fame had vast recuperative power: the image-breaker was often damaged; e.g. Johnson; the poet gained rather than lost from his detractors -- gained by the close attention given by his defenders in showing where the hostile critics went wrong.

Has a real change in Milton's status resulted at the hands of the modern dictators of taste & judgment? Despite some familiarity of the argument in current discussion, the old formulations seem in the process of being broken up: The case against Milton's poetic style, launched some 30 years ago, was more fundamental than any 18 or 19C detraction; the critical defense is subtler & more elaborate than anything in earlier writing. Some admirers find this defence wrong & damaging to Milton because it looks for effects which were not intended & meanings which are not there. To others, it places Milton for the first time among the poets of the past who are thoroughly acceptable to the present age.

This Eliot-oriented discussion, pro & con, rejects biographical, psychological & philosophical criticism as irrelevant & misleading, thus scrapping a considerable part of the Milton tradition. Another body of writing carries personal & cultural analysis to new lengths, making revolutionary use of current ideas about the workings of human nature. The complexity of the points of view & interrelationships in the work of Eliot, Leavis, Lewis, Williams, Griereson, Saurat, Stoll & Wilson Knight defies analysis. I find myself able to get along without any but the simplest scheme of resemblances between different schools of thought. Arnold Stein's Answerable Style & R.J. Werblowski's Milton & Prometheus will serve to illustrate 2 extremes of modernism in Milton criticism. Neither could have been written 20 years ago.

Influenced by Eliot but without his imperfect sympathies, Stein sees PL as integrated art: style & execution are completely answerable to the design. Without surrendering disciplines & sensibility gained from other, even modern, poets, he accepts M. as a 17C poet & accepts his art & meaning.

To Werblowski, PL is a magnificent failure, symptomatic of the malady of a neurotic world. Milton's Satan is not Satanic enough; his qualities defeat his satanic function in the poem. The reason is the contamination of the Satan & the Prometheus archetypes in the collective unconscious & in Milton. "Satan is in trespass & thus sinful; but...he represents our (Greek & unregenerate) aspiration towards new & higher levels of existence, our human battle against heavy & indifferent odds." Milton expresses a critical feature of our civilization, presenting the conflicting elements not in compromise or synthesis, but in unrelieved tension & active dialectics.

To Stein, Milton is a sophisticated artist in complete mastery of his materials, silencing any invalidating analysis of his ideas by the perfect adaptation of means to end in the dramatic whole. To Werblowski, Milton is a naive genius, powerfully affected by, but unconscious of, the conflicting forces in his own nature & in the dual civilization which he represents.



ABSTRACTS, ed. CHARLES C. MISH, Maryland; by GEORGE L. ANDERSON, Maryland, & Ernst J. Schlochauer, Queens College.

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"CONTROVERSARIA in the English Drama: MEDWELL & MASSINGER" by E.M. Waith, *PMLA* 68(1953)286-303:--Pulgers early (1497?) uses the controversaria for its plot & Kyd's Spanish Tragedy seems to have been composed with it in mind. In the Fatal Bowry it is used for creating the scenes, characters & oratorical style. Regarded as the type of classical declamation par excellence, it gives continuity to, & reason for, the rhetorical extravagance of Tudor & Stuart drama. --G.L.A.

\*"DONNE & the New Philosophy" by J.C. Maxwell, *Durham Un. Journ.* ns12(1951)61-4: The view that DONNE was greatly affected by the "New Philosophy" (especially Copernican cosmology) has been exploded but keeps reappearing. The Copernican theory was not emotionally disconcerting, so far as we can tell, & there is no evidence that Donne rests his theological views on scientific innovations. The sciences are rhetorically used in his poetry. GLA

\*"DRYDEN (1) N. Suckling, "Dryden in Egypt: Reflexions on All for Love" *Durham Un. Journ.* ns14(1952)2-7:-- The one Restoration tragedy worthy to stand with Racine's & Corneille's is All for L. Its economy & uncolored vocabulary are virtues (compared with Antony & C) & D presents a Cleopatra whose love is neither précieux nor possessive, a kind of love found in Shakespeare only in R&J. D realizes that forces from without, as well as the tragic flaw, shape men's destinies. --GLA

(2) J.H. Smith, "Dryden's Prologue & Epilogue to Mithradates Revived" *PMLA* 68(1953)251-67:--Prints a superior text incorporating Luttrell's readings (in Huntington copy) with copious annotations. --GLA

(3) Lillian Feder "John Dryden's Use of Classical Rhetoric" *PMLA* 69(1954)1258-78:--Roman rhetoricians, especially Cicero & Quintilian, were a strong influence on D's critical thought & poetic method as well as on his prose style, despite the "new simplicity." D uses their rhetorical techniques, forms his conception of the poet's function after them, employs their terminology, & grounds his critical system on them. The oratorical tradition is especially evident in D's poetry. --G.L.A.

\*"FICTION: Charles C. Mish, "Black Letter as a Social Discriminant in the 17c" *PMLA* 68(1953)627-30:-- The crude, old-fashioned story exists in the early 17c side by side with the artistic romance which seeks to excite admiration. A cultural retardation even to the beginning of the 17c, black letter type continued to be used down to 1700 for popular romances designed for middle-class consumption. Evidence from plays & tales corroborates the fact that the audiences are typographically distinguishable. --GLA

\*"GERMAN: B.L. Spahr, "Dorus aus Istrien: A Question of Identity" *PMLA* 68(1953)1056-67:--8 of the 13 poems in this work of Sigmund von BIRKEN are by Heinrich KULMANN a patron whose identity is indicated in anagrams and by means of external documentary evidence. --GLA

(2) R.L. Beare "Quirinus KULMANN: The Religious Apprenticeship" *PMLA* 68(1953)828-62:--The most neglected of important German poets, K underwent a religious illumination at age 13. Kircker was an early influence. Di Himmlische Libes-Küsse is pietistic rather than mystical, & K's concern with mysticism does not go as far as severing all orthodox ties. He tried vers rapporté (A fact overemphasized by historians), moralistic aphorisms, essays & didactic stories, strongly defending German against Latin as a vehicle. Boehme is the last important formative influence. By 1675 his apprenticeship was over. --GLA

\*"GLANVILL: J.I. Cope, "Joseph Glanvill, Anglican Apologist: Old Idea & New Style in the Restoration" *PMLA* 69(1954)223-50:--Latitudinarianism, Cartesianism, "new science" & scepticism are all among G's interests. His

diverse attitudes fall into focus if he is considered a religious & theological apologist for the Anglican settlement. He rejected Bacon's absolutist universe but accepted Hooker's version. He believed in religious zeal without excess of enthusiasm. The "plain style" was recommended for learned debate & also, altered to emotional needs, for sermons. --GLA

\*"JONSON: J.A. Bryant, "Cataline & the Nature of Jonson's Tragic Fable" *PMLA* 69(1954)265-77:--J's reworking of historical materials puts Caesar & Cataline against Cato & Cicero, & opens a window on the fall of the Republic. As the tragedy of a whole state is impossible to stage, J gives segments of it & expects us to have Sallust & other sources in mind. --GLA

\*"METAPHYSICALS: J.E. Duncan "The Revival of Metaphysical Poetry 1872-1912" *PMLA* 68(1953)658-71:-- A surge of interest in Donne followed Griereson's ed. (1912) but began in the early 19c. With its new instruments for evaluating metaphysical poetry were forged, the idea that conceits & wit are inimical to feeling was abandoned, & a new respect for the metaphysicals' psychological realism was evolved. The revival of the metaphysicals gave stature & perspective to the "New" criticism. --GLA

\*"MILTON: Letters: (1) J.M. Bottkoll "The Holograph of Milton's Letter to Holstenius" *PMLA* 68(1953)627-30: Ms in the Vatican collated with Aylmer's printed text 1674 (many variants) & reproduced photographically as is M's seal. Date 29 March 1639 suggests that Aylmer's is a copy which M probably revised to print.

(2) J. Milton French, "New Letters from Oldenburg to Milton" (abstract of MLA paper):--Describes Miltonic portions of ms by Henry Oldenburg, diplomat from Bremen, FRG--copies of 5 letters to Milton. (a) Replied to by M on June 25 1656; Oldenburg is rapturous about enjoying nature in his retirement to Oxford & about the expected attack on pre-Adamitism by the Jesuit Martin. (b) 28 Dec. 1656: objects to celebration of Christ's birth in December; prefers to place it in September. No answer by M known. (c) 27 June 1657: denounces Alexander More; shows no lukewarmness toward Milton; sends regards to "your most excellent wife"--i.e. K. Woodcock who married M in the preceding November. M replied on Aug. 1, 1657. (d) 14 Oct. 1657, New Style; O's Anjou tour postponed; Queen Christina unpopular in France; More goes to church in Charenton; O hopes plague will not strike England. (e) 12 Dec. 1659 NS: contains materials replied to in Milton's letter of 20 Dec.; O rejoices at Franco-Spanish peace; thinks Mazarin may become Pope; Salmasius' reply to Milton's "sweating under the press." The letters testify to Milton's scientific interests, for O writes of cosmology, calendar, etc; new information on Milton's ex-pupil Jones; indicate M's personal appeal to men of all parties; help to make credible the alleged invitation to Milton from Chas. II to accept state office. French concluded by expressing thanks to A.R. Hall, Christ's C., Cambridge, discoverer of the ms.

\*"PARADISE LOST: J.H. Summers, "'Grateful Vicissitude' in PL" *PMLA* 69(1954)251-64:--Vicissitude (a "grateful," not a pejorative term in PL) is man's lot. His business is to live. M rejects the nostalgic world of Spenser's invention & the static world of classical epic to celebrate the eternal change of God's world. This may be a source of difficulty for the modern reader, who, in an age of change, reacts best to a vision of static being. --GLA

(2) M. Bell "The Fallacy of the Fall in PL" *PMLA* 68(1953)863-83:--Adam & Eve's disobedience in their state of perfection seems to deny the absoluteness

of the perfection. M took the story as revealed truth but recognized the need for a prime cause by making Eve liable to temptation before the event. Throughout the poem, Adam & Eve have frailties, & not merely for foreshadowing. A complex of human errors operates in them, beginning perhaps in the newborn Eve's gazing at her reflection & Adam's intemperate zest for useless knowledge. --GLA

(3) E.S. LeComte "Milton's Infernal Council & Mantuan" PMLA 69(1954)979-83:--The Georgius 1507 of Bap-  
tista Mantuan should be added to the 6 poems that could have influenced the Infernal Council (Kirkconnel, Theme of PL in World Lit). Certainly Milton knew Mantuan. (Relevant passages are quoted). --GLA

(4) H.F. Robbins "The Crystalline Sphere & the 'Waters Above' in PL" PMLA 69(1954)903-14:--Since Hume, 1695, it has been held that the waters above the firmament are synonymous with or contained in the Crystalline Sphere. They are actually outside the primum mobile as the Jonathan Richards thought (This is clearly stated in the poem). M's astronomical information (pre-Tycho Brahe) would give him no reason to merge the two. --G.L.A.

(5) J.H. Summers, "The Voice of the Redeemer in PL" (Abstract of MLA paper):--Eve's speech, PL X.914-36, "Forsake me not thus, Adam," marks an end to the battle between man & woman & is a prologue to the reconciliation between man & God; Eve offers herself as a redeemer & thus mirrors the redemptive actions of the Son & also corrects the previous distortions of those actions by Satan, Adam & herself, & points forward to her own role as the mother of the Redeemer. A reader may well not perceive all this structural richness. M uses the sensuous medium of sound to reinforce & even to create the relationships which, consciously comprehended or not, enrich his poetry & act on readers.

(6) Edgar H. Duncan "The Natural History of Metals & Minerals in the Universe of Milton's PL" Osiris 11 (1954)386-421:--Examines passages in PL which adumbrate mineralogical theory & speculation, to show how 17C readers versed in natural philosophy would understand them; finds a consistent, fairly complete theory of the origin & growth of mineral & metallic substances--a theory acceptable in the 17C & in accord with the larger philosophical intent of the poem. A valuable--and unabstractable--reconstruction of one phase of the milieu in which PL was read & written.

POE & MILTON: T.P. Haviland "How Well did Poe Know PL?" PMLA 69(1954)840-60:--Poe uses M throughout his critical writing as a touchstone. Excluding general allusions, some 50 specific references or quotations can be found. A leaf in Poe's hand of passages mostly from Comus, Lycidas & the sonnets is printed. --GLA

PROSODY: Frank Kermode, "Samson Agonistes and Hebrew Prosody," Durham Univ. Journ ns14(1953)59-63:--Milton rejects Greek poetry in FR IV.331 & SA IV.334-5, 346-8. He knew of the unusual possibilities in English for the imitation of the Hebrew psalms. Imperfect rhymes occur in SA in the ratio of about 1:4, indicating that M was imitating Hebrew prosody, not Greek. --GLA

(2) G.A. Kellogg "Bridges' Milton's Prosody & Renaissance Metrical Theory" PMLA 68(1953)268-85:--Bridges theorized that deliberate elision in M's verse allowed him to preserve a norm & that he was not indulging in traditional English extra-metrical effects. M must have been aware of this device of prosody through his reading of the Italian poets & critics, especially Trissino, Mazzoni, Minturno, and Gill's Logonomia Anglica. --GLA

SAMSON AGONISTES: K. Fell "From Myth to Martyrdom: Towards a View of Milton's SA" ES 34(1953)145-55:--The

folkloristic origins of the Samson story make the hero unpromising for a religious poem. Its "settled atrocity" (Tillyard) is caused by M's failure to expound a true martyrdom for S. The drama traces S's reinstatement as God's specially chosen servant. Murder in the Cathedral may be considered a treatment of the same theme. --GLA

\*MYLIUS: G.J. Metcalf "Abraham Mylius on Historical Linguistics" PMLA 68(1953)535-54:--Mylius believed that his own Belgian was the original Teutonic language, preserved intact, like Hebrew, from the creation. But he attempted to be historical by setting up objective criteria for permitted sound correspondences in determining cognates & by making a clear distinction between resemblances due to borrowing and those due to genetic inheritance. --GLA

\*NAMES: F.B. Williams "Renaissance Names in Masquerade" PMLA 69(1954)314-23:--Discusses proper names transformed into Latin, Hebraizations, Greek versions, modern language versions, & scrambled names. Omits cipher-monographs & acrostics. Concludes with a list of unsolved puzzles. --GLA

\*OLD ENGLISH: H.B. Woolf "The Earliest Printing of Old English Poetry" ES 34(1953)113-5:--"A Proverb from Winfred's Time" in N. Serarius, Epistolae S. Bonifacii martyris (p.73, Mainz, 1605), antedates the poem in Henry Spelman's Concilia 1639 & the poems in Irenodia Cantabrigiensis 1641. --GLA

\*RALEIGH: Jean Jacquot, "L'Élément Platonicien dans L'Histoire du Monde de Sir Walter Raleigh," Mélanges d'Histoire Littéraire de la Renaissance offerts à René Chamard (Paris: Librairie Nizet, 1951, p347-53):--Platonism plays in Raleigh's work an auxiliary role to the Bible, furnishing some concepts & symbols. His contribution to platonic philosophy is not profoundly original.

\*SCEPTICS: R.H. Popkin "Samuel Sorbière's Translation of Sextus Empiricus" JHI 14:617-21:--Sorbière, in 2 letters to Du Bosc, translated the 1st 13 chapters & a portion of the 14th chapter of the Hypotyposes, & prepared an abridgment of the rest of the work; the letters were published in Sorbière's Lettres et Discours, with the 1st one dated 1646. --EJS

\*TIRSO: M. Wilson, "Some Aspects of Tirso De Molina's Cigarrales De Toledo & Deleytar Aprovechando" HR 2249-31:--Examines incidental material in the 2 collections of stories & saints' lives, e.g. references to theater & some unusual features in the treatment of jealousy & love. Tirso's changed attitude to the theater had not literary but personal reasons. In contrast to 17C novela conventions, Tirso's approach to love & jealousy is philosophical: he has recourse to terms of Thomist psychology & to neoplatonism. One passage has an unmistakably personal tone concerning jealousy. Deleytar aprovechando may contain more biographical material. ES

\*MILTON'S SAMSON AGONISTES: T.S.K. Scott-Craig, "Concerning Milton's Samson" Renaissance News 5:3(1952):--SA is a progressive orchestration of the major themes of Calvinist Scholasticism; Vengeance on the Reprobrate (the Philistines blinded in the understanding); Chastisement of Sinners (Samson blinded in the eyes); Trial or Agony of the Saints (as the Fortitude & Patience of Samson are tried by Delila & Harapha); & finally Redemption & Resurrection, when Samson, now a type or figure of Christ Himself, pulls down the temple on the enemies of God, ransoms his people at the cost of his life, & like the Phoenix rises again to secular existence.

\*GALILEO: Edward Rosen, "Did Galileo Claim he Invented the Telescope?" Proc. Amer. Philos. Soc. 98(Oct. 15, 1954)304-12:--Galileo never claimed the invention though admirers & detractors have falsely said so.



MORE ERRATA IN THE INTRODUCTION TO COMPLETE PROSE \*

WORKS OF JOHN MILTON, vol. I, ed. Don M. Wolfe. Contributed by HENRY Q. SMUTS.

- p.10, line 14: "early childhood." Would anyone guess that this means 15 years of age?
- p.29, n.1: Select Treatises does NOT contain "all" of Hall's prose up to 1615; e.g. Mundus alter et idem.
- p.50, n.2: "An uneasy compromise between Presbyterianism and Anglicanism..."--in Scotland, before 1603? For Anglicanism read Episcopalianism.
- p.69, lines 10-11 & n.9: But Featley, although a Calvinist, was a stubborn defender of Episcopacy and was deprived by the Presbyterians. Unless scholars remember that many Calvinists were good Church of England men, they will not understand what Milton means when he says that "we" (i.e. Presbyterians) differ from "you" (i.e. Episcopallians) only in discipline, not at all in doctrine.
- p.108: "The strong Puritan influences of his youth made him Milton/inevitably then, an enemy of the prelates..." If so, was it equally inevitable that the same influences should have made his brother a Church of England man and a royalist?
- p.151, lines 5ff: "Brooke wrote as...the only defender of Episcopacy to see the genesis of the new heresy in the flexible discipline of the pre-Laudian Church of England." I'm not sure what the sentence as a whole is supposed to mean, but Brooke was just such a defender of episcopacy as was Cromwell or Pym. He attacked it in parliament, in the press and finally in the field.
- p.152, lines 21-2: "Milton knew Hartlib in person, Dury and Comenius by reputation." But Milton knew Dury in person.
- p.174, lines 11-13: "Had the Lords already voted with the Commons to exclude the bishops, Charles's rejection of the proposal would have been constitutionally untenable." Dr. Wolfe doesn't explain why, but it is clear that his view is based on the vulgar error that the constitutional "three estates" consist of king, lords, & commons, & that he assumes that the "estate of the lords" has the same right to determine its own competency as does the "estate of the commons." Both of these assumptions are false. The constitutional estates are three without the king: lords spiritual, lords temporal, & commons. Only the second & third of these derive their "right" from the king. In fact, the bishops constituted the only estate whose "right" was beyond the power of the crown, always in terms of precedent constitution. Nor did the lords temporal enjoy an established right to determine who could sit with them: that was at the gift & disposal of the crown. It's hard to rebut an argument that is not given, but the statement is wholly false. The point, of course, is that what was at the moment happening was a change of constitution, carried out with a maximal employment of established forms.
- p.178, line 4: "A London County Council"; this wasn't established until pretty late in the 19C. What Wolfe means is a Common Council (as distinguished from the Aldermanic Council).
- p.186, 9 lines from bottom: "More Fields": Wolfe has been misled by the 17C spelling of Moorfields.
- p.199, line 16: "Presbyterian hierarchy"!!
- p.201, central paragraph: In ChurchGovt Milton does not recommend toleration of the sects; he may in some remote sense be said to "anticipate" separation of church & state, but he certainly does not propose

\*or even envisage it; & nothing could be false than\* that he limits ecclesiastical censure to "persuasion of the congregation only"--he discusses excommunication as a continued necessity.

Mr. Smuts adds that he finds false the statements on pp.207-8, "ChurchGovt & Apology show that M had rejected all distinctions based on blood or social position....Already the king was to him a man to be called to account by Parliament & the laws."

For other errata, see the Spring & Autumn, 1954, issues of the NEWS, pp.1-2 and 26.

ERRATA IN THE COLUMNS OF 17C NEWS: (1) We carelessly gave the wrong volume number on the titlepage of our Autumn, 1954 issue: for vol.XI, read: vol.XII.

(2) Vol.XII, #2 (Summer 1954), p.19, col.1: Sartre's St Genet is NOT concerned with Saint Genest.

(3) Vol.XII, #4 (Winter 1954), p.42, col.2 middle: for "Bewdley" read "Bewley."

THE NEWBERRY LIBRARY CONFERENCE OF RENAISSANCE STUDIES (formerly Mid-West Renaissance Conference) will hold its annual meeting at the Library in Chicago, 16 April 1955. All interested are welcome. For information: Ernest Sirluck, Univ. of Chicago, Chicago 37.

THE INTERPRETATION OF MUSIC by Thurston Dart. Hutchinson's Univ. Lib. London 1954 192p 8s6d. Reviewed by MACDONALD EMSLIE, University College, London:--Mr. Dart the performer & Mr. Dart the scholar are one man. Being concerned with "the process of turning notes into sounds" (p.139) this book required both the musicologist & the interpretative artist to write it. It is a very good primer. Where some readers may find it stating the obvious, they will see it go on to show why simple facts & correctly interpreted evidence need emphasis. The remarks on tempi (83-4, 98), ornament (98), & the distinction of the French & Italian styles as applied to Bach (95-6) make salutary reading after Rothschild; there are other good things on 17C tempi (107, 118-9) & pertinent remarks on the performing of Purcell (82, 100, 122-6). Dart well communicates his concern to make early music something alive for us to understand and enjoy now, but this is controlled by his even stronger desire for as close a reconstruction as possible of the music's contemporary performance.

His remarks on editing early music are most valuable, but he does not himself respond to the plea (26) for the full identification of all originals (66, 68, 86, 88, 104-6, 114, 124, 130-1; worst of all is the casual "a little book published in 1474"--p.162), & the p.111 note should surely have been fuller. If a glossary was necessary, it should have been fuller too: it omits gymel, cibell, & basse-danse (all mentioned in the text) yet carries such entries as "Medieval: pre-1500." In its main purpose as a short guide, the book entirely succeeds. Dicta such as "Each style of composition is perfectly adapted to the particular resources at the composer's disposal" bear repetition; if we are told three times (52, 117, 147) that 16C secular music was largely chamber music, performed by only one or two musicians to a part, then we deserve it: English madrigals still get "choir" performances.

The book compares (114) the pictures in the Berlin lute-tablature MS Rhetoric of the Gods with Mysteries of Udolpho & a 1752 passage from Avison; this is to confuse the decaying iconographic & emblematic tradition with 18C Gothick & Sublime, in an unhelpful way. But Dart entirely succeeds when writing as the performer who is backed by scholarship. His versions, say, of Lully & Purcell give some idea of the panache required in adequate performances; but the ideal companion to the book would be an illustrative anthologie sonore recorded or directed by the author; in lieu of which, his writings should help us in our own practical criticism.

**HISTORY** (1) Cromwell's Generals, by Maurice Ashley (London: Cape 1954 21s) is a series of short biographies each centered on an event or crisis in Puritan history. He stresses "Cromwell's essential humanity, tolerance, & anxiety to do right to the English people" & illuminatingly treats Ireton, Monk, Fleetwood, Ludlow, Blake, Harrison, Lambert & lesser generals, implying that Cromwell's greatness as a leader kept the moderation of the Revolution after 1650. He picked subordinates & tasks for them with wisdom. (2) Robert Hamilton in 20th Century 194 (1953) 135-40 finds Cromwell mentally unstable, ever moving to attain power while seeking to persuade himself against it.

(3) History Today, Oct. 1953, contains "Garendon & the Civil War," "The Rump Expelled," and an account of a day (16 Nov. 1641) in the Long Parliament.

(4) MEMBERS OF THE LONG PARLIAMENT by D. Brunton & D.H. Pennington (Allen & Unwin 1924 21s) gives no support to the Marxist contention that the Puritan Revolution was a class war. Investigation of the birth, education, social status, & family connections of the Members of the Long Parliament shows that similarities between Parliamentarian & Royalist members are more striking than differences, except that the latter were more experienced in Parliament and the former were about 10 years younger on the average. Contrary to prevalent assumptions, a considerable number of the merchant Members supported the King. R.H. Tawney in the Introduction wisely states that the book, instead of settling questions, shows that the usual questions are wrongly formulated.

Those who argue that revolutions are the work of active minorities or that history is best understood in relation not to classes but to families, family groups, & small geographical areas will find considerable support here.

(5) In THE GENTRY 1540-1660 (Econ. Hist. Rev. Suppl., Cambridge UP 1953 \$1) H.R. Trevor-Roper argues against Tawney's "Rise of the Gentry 1558-1640" (Econ. Hist. Rev. 11 (1941)), contending that only a minority of the gentry rose & did so not on agricultural profits, or at the expense of the aristocracy, but primarily on income from trade, manufacture, & office-holding; & that the decline of the rest of the gentry provoked in them a desire for land which motivated radicalism and Independency.

(6) WILLIAM PETTY. Portrait of a Genius by E. Strauss (Bodley Head 1954 25s):--A critical elucidation, based on printed sources, of the economic & social ideas, background, & life of one of those partly practical utopists known to the 17C as projectors. Strauss attributes to Petty a labor theory of values.

(7) SCIENCE, MEDICINE & HISTORY ed. E.A. Underwood, Oxford UP. 2 vols. 1954 £11/11:--90 essays on evolution of scientific thought. Vol. II begins with "The Insurgent Century," i.e. 17C. Noteworthy is "The Idea of Quintessence," on what a muddled undergraduate once called "the 5th of the 4 elements."

(8) BRITISH SCIENTIFIC LITERATURE IN THE 17C, ed. N. Davy; Harrap 1954 10s 6d:--Inadequately representative in some respects: only 2 p. for Newton. Valuable for extracts not readily available elsewhere.

(9) THE STRANGER IN IRELAND FROM... ELIZABETH TO THE GREAT FAMINE by C. Maxwell (Cape, 1954, 25s):--Impressions of visitors, including Sir Wm. Brereton 1635, 2 Frenchmen in the 17C; T. Dineley, antiquarian.

(10) The Letters of ELIZABETH, QUEEN OF BOHEMIA, ed. L.M. Baker. London: Bodley Head 1953 30s:--James I's daughter, wife of the Elector Palatine, nominal

Queen of Bohemia, wrote numerous letters which throw light on personalities in 17C English & European history. Incomplete collection; badly edited.

(11) F.J. Routledge, ENGLAND & THE TREATY OF THE PYRENEES. Liverpool UP, 1954 15s:--In the war between France & Spain which ended with the Treaty of the Pyrenees, Cromwell was allied with France & the exiled Chas. II with Spain. The death of Cromwell meant that the moment was ripe for an attempt to restore monarchy in England; but Spain failed to supply assistance or to cooperate with France in doing so. Accordingly Ch. II was restored by Portugal & was free to ally with Spain's enemy, Portugal, & to continue Cromwell's foreign policy in the orbit of France. Routledge's subject is the effect of these external political events in England.

(12) According to D. Lobo in a note in Newsletter of the Fla. Psychol. Assoc. 5:2 (Jul 54), Jesuits in 17C Paraguay won the friendship of Indians by means of music & by the music of a band to accompany work overcame their aversion to manual labor--probably the first instance of industrial music in America (ca. 1640).

(13) H.J. Cadbury, "The Antiquity of the QUAKERS," Friends' Qu. 2 (1953) 112-7:--Elements of & references to Quakerism are traceable earlier than "the somewhat arbitrary dates of the name Quaker (1650) or of the great mission from the North (1652)." --M.E.

(14) H.R. Trevor-Roper, "Country-House Radicals, 1590-1660" Hist. Today 3 (1953) 461-8:--Essex's plot, the Bye Plot, the Main Plot of 1603, Gunpowder Plot & the Great Rebellion were conspiracies of the country gentry, who were in economic difficulties. "Socially, I believe that Romanism & Puritanism were not opposite but rival ideologies, appealing to different members of the same class, the declining gentry." If an anti-court family chose Romanism it deprived itself of political opportunities; if Puritanism, it could still work through Parliament. --M.E.

(15) The 17C house was probably smellier than the medieval one; its inhabitants, if city-dwellers, could seldom if ever afford fruit, which was usually high in price; however, the cost of sugar dropped from 1s 6d a pound early in the century to 5 or 6d by the end. Such information, with details about kitchen equipment, domestic routine, weddings, games, & festivals are provided by C. Hole in THE ENGLISH HOUSEWIFE IN THE 17C, Chatto & Windus, 1953, 21s. Because of the availability of upper-class sources such as the Verney papers, lower class housewives, for whom records are less complete, get relatively slight attention.

(16) Camden Miscellany vol. XX (London: Royal Histor. Soc. 1953) gives a history of the courts of record.

(17) Marie Boas, "An Early Version of BOYLE'S SCIENTIFIC CHYMIST" Isis 45:2:140 (Jul 54) 153-68:--Written ca. 1654-7, the Reflexions critically examine experiments used as evidence for the existence of elements, whether 3 or 4, & shows them to be inadequate. It tries to develop a rational approach to the problem of chemical analysis. (From Henry Oldenburg's Commonplace Book)

(18) Francois Russo includes a useful 17C bibliography in HISTOIRE DES SCIENCES ET TECHNIQUES. BIBLIOGRAPHIE (Actualités scientifiques et industrielles 1204 Paris: Hermann 1954).

\*\* Scots were playing golf long before the 17C when Jas. VI (English Jas. I) prohibited import of Dutch golf balls. The earliest known game in England was played by the Duke of York & a Scots shoemaker against two English nobles--who were defeated. \*\*\*\* Early in 1654 Jean de Velay used a close approximation of postage stamps bearing the king's effigy, in France.



Charles E. Raven, SCIENCE & RELIGION. The Gifford Lectures 1951 1st Series, NATURAL RELIGION & Christian Theology, Cambridge UP 1953 \$4 231p:--Contends that nature & supernature are one; chapters on the theological attitudes toward nature in the Bible, the early Church, & the 13C. The 16th-17C scientific revolution owed more to botanists, zoologists, doctors & explorers than to astronomers. The CAMBRIDGE PLATONISTS regarded as more truly Protestant philosophers than the physicists of the period.

SIR HANS SLOANE & THE BRITISH MUSEUM by G.R. DeBeer (Oxford UP, 1953, 18s 192p 10 plates):--A capable life of the friend of Boyle & Ray who succeeded Newton as President of the Royal Society, & whose advice kept Queen Anne alive for the 2 days which ensured the Hanoverian succession. After medical education in France Sloane assisted Dr. Thos. Sydenham & then accompanied Albemarle to the West Indies in 1687 as physician; he collected plants for Ray. After 1689 he became a major scientific collector & royal physician.

The Brit. Mus. Quart. 18(1953) is devoted to SLOANE, with papers on his collections of printed books, mss, prints, antiquities, & the Kaempfer Collection. In Les Conférences du Palais et la Découverte, Sér. D, #25, Jean Jacquot treats SLOANE & scientific exchanges between France & England (25p, illus.). After a reminder that Bacon's scientific program was no innovation, Jacquot outlines the Royal Society's aims & uses the career of Sloane to exemplify the activities of its Fellows. Sloane's collections were the bases whence developed the British & South Kensington Museums. His vast correspondence is rich in information about scientific exchanges with other countries. Jacquot gives examples of trans-Channel exchanges of knowledge in another article on Sloane in Nts&RcdsRoySocLon, Apr 1953.

"THE RISE OF HISTORICAL GEOLOGY IN THE 17C" by C. Schneer, Isis 45:3:141 (Sep 54) 256-68:--Historical studies in sphragistics, diplomatics, numismatics, paleography, philology etc. pursued by Ussher, Wanley, T. Hearne, etc. influenced the Royal Society, especially Robt. Hooke in setting standards of evidence & scholarship & developing a sense of process & change in time which led to the sciences of geology & archeology.

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Jennifer W. Angel, SELECTIONS FROM 17C SONGBOOKS. Clark Memorial Library, University of California, Los Angeles (Augustan Reprint Soc. #46), 1954. Review by Macdonald EMSLIE, University College, London:-- 60+--

Two of the ten pieces are transcribed & most of the others could be performed from the facsimiles by those able to deal with figured bass & Playford's early 'Lozenge' musical type. (How many can realize 17th C. basses at sight?) The song transcription from Byrd's Psalmes, Songs, & Sonnets of 1611 (here misnamed Choice Ayres & Songs) has already been edited by Fellowes.

What principles guided this selection? It doesn't represent the main types in 17C songs or song-lyrics. It could, however, give a fair idea of the chief kinds of 17C music-printing.

The introduction suggests that the 17C saw a swing in "the pendulum of morality" from the early moral lyric to the late cynical. You can easily think of exceptions to this. And to say that "in the latter half of the century there was a marked trend towards sophistication" in the pastoral song ignores the crudities of the "Scotch song," which is merely the pastoral with a new slant; Sawney as Swain. Let the "classical concept of the golden mean" in 'Though I am young' be recognized as Jonson's: the lyric is from The Sad Shepherd.

Those who use the book for samples of music-printing should be aware that the 'new ty'd note' first appeared not in 1558 but in Vinculum Societatis Bk. I,

1687 ("The FIRST BOOK of this CHARACTER": title-page), that the engraved illustration of the cithern lady (p. v) appears in 3 music books before 1681, & that the engraving of music on plates was no "spectacular innovation" in England in the 1610's.

ABSTRACTS OF 17C SCHOLARSHIP BY ALBERTA T. TURNER, Ob-ain. (1) The Oxford & Cambridge Poetical Miscellanies 1600-60 (Abstracts of Doctoral Diss. #52, Ohio State Un. 1947):--The origin & history of the academic occasional miscellany--a type of literature which became extinct in the 17C--its occasions, publication, authors, motives, languages, conventions, & poetic quality. Based on some 68 vols, chiefly in Latin, with a sizable body of Greek & English verse--a rough total of 4000 authors & 6000 poems. Author & 1st-line index. Some typical points of interest: Oxford published more and larger miscellanies than Cambridge under Jas. I; celebrations of royal births, marriages, progresses, etc constitute the largest group; miscellanies on private persons (chiefly deaths of benefactors, students, etc) ignored more important people than they mourned; contents are more conventional than original; the chief purpose of the miscellanies was to advertize the loyalty and courtesy of the authors; 23 miscellanies contain some Hebrew; 5 contain Oriental languages such as Arabic & Armenian; Anglo-Saxon poems appear in 2 vols, French in 22, Italian in 6, Spanish in 2, German in one.

(2) "Queen Henrietta Maria & the University Poets," N&Q (26 Jun 48) 270-2:--Royal ignorance of Latin & Greek influenced the miscellany poets to use more French and perhaps more English than they might otherwise have used; her numerous confinements gave occasion for many miscellanies. (3) "Another 17C Anglo-Saxon Poem," MLQ 9(1948) 389-93:--By Jos. Williamson 1654; text; comment on the language.

(4) "The University Miscellanies: Some Neglected Early Texts of Cleveland & Cowley" MLN 64(1949) 423-4:--Readings from previously neglected earliest eds of a Cleveland poem and two poems by Cowley.

(5) "French Verse in the Oxford & Cambridge Miscellanies 1600-60" MLQ 10(1949) 458-63:--French, though more neglected by members of the universities than by any other educated group, was used (often faultily) in miscellanies oftener than any other modern language except English. (6) Co-editor of Milton's Private Correspondence in the Yale Milton, vol. I.

PICTURES ON MILTONIC THEMES dating from the original decoration of the present British Houses of Parliament have recently been uncovered in the upper waiting hall of the House of Commons. The Lord Great Chamberlain has recommended that they no longer be hidden from view despite some decay. According to a persistent legend, they were covered with boards because Queen Victoria was displeased by them--particularly by a study of Eve.

MILTONIC SCHOLARSHIP BY D.C. ALLEN, Johns Hopkins:--

(1) "Some Theories of the Growth & Origin of Language in Milton's Age," FQ 28:5-16. A study of some aspects of comparative linguistics in connection with FL 12. 52ff & Logica XXIV. (2) "A Note on Comus" MLN (Mar. 1949) 179-80:--Scientific theory behind 731-5.

(3) "Milton & Rabbi Eliezer" MLN (Apr. 48) 262-3:-- On the relation between the Pirkê & FL iv. 690-705 and x 216-18. (4) "Milton & the Creation of Birds" MLN (Apr. 48) 263-4:--Ancient analogues to FL vii. 417-20

(5) "Milton & the Sons of God" MLN (Feb. 46) 73-9:--Patristic & Semitic explanation of xi. 573-87 contra McColley. (6) "Milton's Winged Serpents" MLN (Dec 1944) 537-8:--Analogues to FL vii. 482-4. (7) "2 Notes on FL" MLN (May 53) 360-1:--Analogues on iii. 510-11 & x. 327-9. (8) See book review in this issue.

**TILLOTSON: A STUDY IN 17C LITERATURE** by Louis G. Locke  
Copenhagen: Rosenkilde & Bagger, 1954, 188p. Dan.kr. 23,00  
(Anglistica IV: to subscribers Dan.kr. 16,50):--

In 1720, Thomas Birch lamented 'the degeneracy of all true eloquence' under James I, "so that the most applauded preachers of that time are now unsupportable; and all the wit and learning of Dr. Donne cannot secure his sermons from universal neglect." Birch added that Archbishop Tillotson "brought back both purity of language and force of reasoning to the pulpit."

Dr. Locke's study of Tillotson is a welcome reminder of the significant contribution which that somewhat neglected divine made to modern English style, for, as Burnet stated, he "brought preaching to perfection...; all the nation proposed him as a pattern and studied to copy after him." Locke's two chapters on the influence of Tillotson's plain "modern" style during the 18c conclusively demonstrate the soundness of Burnet's claim. The Archbishop's sermons were pulpit essays which helped to form the periodical style used by Addison & Steele. Quotations in grammars & other textbooks attest to their pervasive influence.

It is to be hoped that this study will stimulate further scholarship on Tillotson. The account given here of his life clarifies Birch's biography but adds little. Almost no attempt is made to relate Tillotson to the Latitudinarian tradition. The scholarly works of Tulloch, McAdoo, Cragg, Powicke, Cassirer, de Pauley, & Passmore are ignored. Tillotson's teachings as outlined by Locke are, for the most part, Anglican commonplaces. The divine is credited with being the first to publish the principle of sensationism--but Hobbes certainly anticipated him. Socinianism, though named after Socinus, was not a "relatively modern" heresy. The Bibliography lists nothing published since 1930. Even the treatment of style is dated; a footnote mentions some studies up to 1936 but ignores G. Williamson's indispensable Senecan Ramble (1951). A glance at it would have sufficed to disprove the assertion that "the latest trend in recent scholarship" is to discount court influence on style & to ascribe chief importance to the Royal Society. The latest trend is, rather, to stress other factors. (See Bush, Eng. Lit. in the Earlier 17C, p. 10) A glance at Williamson would also show that Wilkin's Ecclesiastes was not "the first work after Bacon to call for reformation in prose."

The detailed and stimulating explications of passages from Tillotson's sermons which might be expected from one of the able editors of Explicator are lacking. Clearly this study is a slightly revised product of researches made about 1930, not an example of Locke's ripened scholarship. Despite these faults the book is the best available treatment of its subject.

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**THE LOATHLY LADY IN "THOMAS OF ERCELDOUNE"** with a text of the Poem Printed in 1652; by William F. Albrecht. Albuquerque: U. of New Mexico Press, 1954, 127p, \$1.00 (U. of N.M. Pubs. in La. & Lit. #11):--This study of a poem about a 13thC Christabel merits mention in 17C NEWS because it includes a reprint of its 6th known text, "The Prophecie of Sir Thomas of Astledowne" from Sundry Strange Prophecies of Merlin, Bede, Becket and Others (London, 1652). It could triply satisfy 17C taste with the romantic story in the first fyfte, the prophecies in the other 2 fyftes, and the paradoxical Lady heroine: she preaches morality but acts the wanton, knows that illicit intercourse will mar her beauty but loses little time in marrying it, is reluctant to prophesy, but does so. Albrecht provides a detailed study of sources and analogues.

**NEO-LATIN NEWS:** Supplement to Vol. 1, #4.

The quadricentenary of the death of MICHAEL SERVETUS 1511-1553, arouses the question, Was Milton familiar with the writings of this brilliant thinker? At least 2 of the 3 copies still extant of Christianismi Restitutio were in England in Milton's lifetime. Reading the Bible about 1528, Servetus found in it "not one word about the Trinity, nor about its Persons, nor about an Essence, nor about a unity of Substance, nor about one Nature of several beings." (De Trinitatis Erroribus 1531, pp. 32a, 35b). There is an excellent article on Servetus by H.J. McLachlan in Hibbert Journ. 52 (Oct. 53). See also E.F. Podach, De la Diffusion du Christianismi Restitutio (Bull. Soc. Hist. Prot. Franc. 1952: 25-64). Roland H. Bainton's Hunted Heretic (Boston: Beacon Press) gives the fullest picture of Servetus yet written. The treatment of him in Earl M. Wilbur's History of Unitarianism 1945 is more conventional. The companion volume, A History of Unitarianism in Transylvania, England, & America (Harvard UP, 1952) treats Biddle, Samuel Clarke, & the Anglican controversy over Unitarian tracts at the end of the 17C as well as later Unitarianism. See also L.M. Oliver, "An Early Socinian Publication in England," Harv. Lib. Bull. Winter 1953; Earl M. Wilbur's Bibliography of the Pioneers of the Socinian-Unitarian Movement... (Rome: Ed. di storia e letteratura, 1950); W. Bude, Michael Servet (Zeitschrift für Kirchengeschichte 60/1941/96-131; A. Holland, Michel Servet et Jean Calvin (Bibl. d'Hum. et Ren. 6/1945); H.P. Bayon, "Calvin, Servet, & Rabelais" Isis 1947; G.C. Luck, "Calvin & Servetus," Biblioteca Sacra, Dallas, 104, (1947) 236-41; Roland H. Bainton, "The Present State of Servetus Studies," Journ. Mod. Hist. 1932; the vol. of essays by various writers, ed. B. Becker, Autour de Michel Servet et de Sebastien Castellion (Haarlem, Holland: Tjeenk, Willenk & Zoon); and Michael Servetus--translations from the Latin of his medical, geographical & astrological writings, ed. Charles O'Malley (Philadelphia: Amer. Philos. Soc. 1953, \$3.)--JMP

The writings of MARTIN BUCER were certainly known at least in part, to Milton. Heinrich Bornkamm's Martin Bucers Bedeutung für die europäische Reformationsgeschichte (Gütersloh: Bertelsmann, 1952) contains a long "Bibliographica Bucerana" which brings up to date the bibliography by Ferdinand Mentz in Zur 400 jährigen Geburtsfeier Martin Butzers (Strasbourg: Heitz, 1891). For additional bibliography see the review in Rev. Historique 210 (juil.-sept. 1953) 123-5) of Martin Bucer, Resume sommaire de la doctrine chretienne, ed. & tr. par F. Wendel (Paris: Presses Univ., 1951). --JMP

John LOCKE, Essays on the Law of Nature, ed. Wolfgang von Leyden. Oxford, 1954, 35s:--In 1660, when Locke wrote these essays, he was a right-wing authoritarian interested in justifying political obedience. His liberalism developed between 1661 & 1667. The essays are written in Latin & exist in three ms drafts in the Bodleian. In them Locke argues that the validity of morality can be demonstrated like geometry and with the same certainty: man is reasonable; man's reason, if the senses are rightly employed, discovers natural truths and moral truths--the Law of Nature. Such truths are divine commands binding on all men. Von Leyden provides an excellent commentary; he finds Locke more anxious to vindicate the new empirical philosophy than to provide a logical analysis of natural law. --JMP

R.G. Palmer has edited Seneca's De Remediis Fortuitorum & the Elizabethans. Chicago: Institute of Elizabethan Studies, 1953.



